

Proche  
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Close is a stage of a long-term work on French prisons and addresses this time the policy of confinement in France by the absence and the hollow, without ever showing the prison but by reading its adjacent realities, residual, marginal. Near is an artistic, utopian attempt, intended to release the detainees of their isolation by focusing on the contact areas between the city and the prison, these intermediate bodies, tenuous interstices where the fragile links between the prisoners and the company that locks them. Since 2016, the author immerses themselves in the dreams of detainees, collected in an epistolary correspondence and whose readings by anonymous are filmed in my familiar dream, he photographs the prison peripheries, spaces adjoining about twenty new places of In France and makes the portrait of relatives held in Strasbourg, photographed at the exit of the parcels in the series after. The visual plastic processes these distinct states as disparate materials, tiny and partial components of a complex reality. Close aims that slowly, collectively, the portrait of the prisoner, invisible to the image, lies, is inventing his dreams, footprints that his absence generates on others than him, geographies that his isolation draws in the landscape.

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